



Wistaston Academy
Primary and Nursery School
Together We Learn • Together We Achieve

Subject Development Plan for Music 2024-25

Together We Learn: Together We Achieve

Detail	Information
Academic year that this summary covers	2024/25
Date this summary was published	September 2024
Date this summary will be reviewed	July 2025
Name of the school music lead	Megan Latta
Name of school leadership team member with responsibility for music (if different)	Angie Dewsbury
Name of local music hub	Love Music Trust
Name of other music education organisation(s) (if partnership in place)	Music for Life

PRIORITY 1 – Reading across the curriculum

Priority 1

To support the lowest attaining 20% of readers in school to enhance their overall reading comprehension

Current Situation:

EYFS

	Number of children	% of cohort
Reading (Comprehension)	28	47%
Reading (Word Reading)	31	52%
Writing	28	47%
Number	37	62%
GLD	20	33%

Key Stage 2 (52 children)

	EXS		GDS		National
	No. of children	% of cohort	No. of children	% of cohort	%

Reading	39	75%	9	17%	74%
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Phonics

	% of cohort
Year 1 (63)	(48) 76%
Year 2 (12)	(6) 50%

By the end of Key Stage 2 SATs, while children generally perform on par with their peers nationally in reading, there remains a gap in attainment between their reading scores and those in writing and maths. This is often attributed to a lack of life experiences. When presented with a text on unfamiliar topics and vocabulary they have never encountered, students struggle to fully comprehend the material.

Furthermore, the percentage of children meeting the expected standard in reading by the end of Key Stage 1 has historically been below the national average.

Despite receiving high-quality teaching in lessons and targeted support through interventions, the lowest-attaining readers still consistently fall significantly behind their peers across all year groups.

Success Criteria:

- Pupils who enter key stage 2, or those who are close to the end of KS2, and are unable to read fluently, catch up quickly.
- Reading tasks are explicitly linked to music content and learning goals.
- Key musical terms, concepts and lyrics are introduced before reading.
- Students can define and use new vocabulary in context during and after the lesson, including during rehearsal, musical development and performance.
- Where texts (lyrics) introduce new or abstract topics, students receive background knowledge to enhance comprehension.
- Group work or paired reading activities promote deeper engagement with the material.
- Regular comprehension checks through questioning or short tasks ensure understanding of the material.
- Lyric writing tasks promote reading and comprehension of similar/ established songs to ensure flow and sense in compositions.

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Objective	Action	Evidence and evaluation of impact (success criteria)	Those involved	Timescale
<p>1.A To enhance vocabulary and comprehension skills</p>	<ul style="list-style-type: none"> • Evaluate current vocabulary and concept progression map. Make necessary adjustments and feedback to teachers. • Scrutinise plans to ensure appropriate key concepts are chosen and that key vocabulary is identified. • Support teachers to identify key musical vocabulary that will need pre-teaching, as well as non-subject specific vocabulary, which children may struggle to read. • Work alongside SLT and SLs to develop active teaching strategies to improve children's understanding of complex text and monitor the impact. • Review the working walls and classroom displays to ensure that key vocabulary is prominently featured and consistently utilised by both students and teachers in everyday lessons and activities. • Ensure that interrelated dimensions of music are taught as key concepts and referred to consistently. 	<p>Monitoring shows:</p> <ul style="list-style-type: none"> □ Key musical terms are introduced clearly and explained in context before reading. <ul style="list-style-type: none"> • Staff training shared definitions and staff are provided support to understand and teach subject specific vocabulary. □ Students can accurately define and use new vocabulary during class discussions and written tasks. □ Visual aids (e.g., images, diagrams) are used to reinforce vocabulary understanding. <ul style="list-style-type: none"> - Pupil voice to show understanding of key concepts. 	<p>Music Lead All teachers</p>	<p>Assess progress at the end of each term</p>

<p>1.B</p> <p>Promote Engagement and Critical Thinking when reading music-related texts.</p>	<ul style="list-style-type: none"> • Develop the current reading spine to ensure there is a variety of engaging, high-quality texts, including non-fiction, reports, narratives, and multimedia resources. Share these resources with teachers, ensuring alignment with the curriculum and student needs. • Ensure that reading materials cover various musical themes and eras to deepen understanding. • Work collaboratively with literacy pod to provide CPD to staff, demonstrating collaborative reading strategies such as paired reading and group discussion, in addition on how to facilitate critical discussions and deeper questioning around musical texts. • Work with teachers to embed various text types into music lesson plans, ensuring that reading tasks complement broader learning objectives. Alongside any lyrics, including text about instrumentation, musical eras or composers • Support teachers to ensure lesson structures combine reading, discussion, and hands-on musical activities appropriately. Share best practices for leading open-ended discussions that foster critical engagement with music and connect the interrelated dimensions of music 	<p>Monitoring shows:</p> <ul style="list-style-type: none"> • A range of text types (lyrics, composer biographies, instrument texts, fiction texts about sound patterns etc.) is integrated into lesson plans across all year groups. • Pupils demonstrate familiarity with different genres and formats, showing engagement with the material. Informal observations indicate high levels of pupil interaction, dialogue, and engagement during these activities. • Assessments show improvement in students' ability to respond to a range of questions and provide reasoned arguments based on their readings. • Teachers effectively implement varied text types and collaborative activities in their lessons, as evidenced by lesson observations and feedback. • Teachers report increased student engagement and enthusiasm for music as a result of these strategies. • Students show measurable improvement in comprehension and application of musical concepts in both verbal discussions and written assessments. 	<p>Music lead</p> <p>All teachers</p> <p>Literacy Pod.</p>	<p>End of Autumn 2 – Check range of texts are used in planning and enhance musical understanding.</p>
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<p>1.C</p> <p>To integrate reading with musical learning</p>	<ul style="list-style-type: none"> • Support teachers to develop lesson plans that seamlessly integrate reading tasks with musical content, ensuring that pupils apply their reading skills to music-related tasks. • Work collaboratively with SLT and the literacy pod to support teachers to design tasks that require pupils to use the information from their readings, encouraging them to express their understanding of musical concepts in discussions and compositions. 	<ul style="list-style-type: none"> • Lesson plans consistently demonstrate clear connections between reading tasks and musical content, ensuring that students apply their reading skills in relevant contexts. • Pupils produce compositions and participate in discussions that effectively incorporate information from their readings, showcasing their understanding of musical concepts and vocabulary. • Teachers regularly incorporate visual aids alongside reading materials, enhancing pupils' comprehension and ability to make connections between texts and musical concepts. • Analysis of monitoring and assessment data shows measurable improvements in reading comprehension and music knowledge, reflecting the successful integration of the two disciplines. 	<p>All teachers</p> <p>Music Lead</p> <p>SLT</p>	<p>Review progress at start of each term on planning scrutiny.</p> <p>Review through pupil voice at end of terms.</p>
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PRIORITY 2: Charanga Scheme of Work

Priority 2	To successfully implement the new Charanga scheme of work across all year groups
Current Situation:	<ul style="list-style-type: none">• Currently Music is taught using the Charanga original scheme in Years 1,2, 3,4, 5 and 6. All classes have timetabled hour of music 1x per week. This space is in classrooms, which are also used as space for instrument rehearsal and tuition. Children with instruments are offered classroom space for individual rehearsal.• The Charanga scheme is adapted and adjusted through the year to provide different year groups with a range of instrument opportunities and allow for musical units which link to topics and personal and social development. For example, Year 4 are completing a unit with an external music specialist using drumming, this is not covered in Charanga.• Charanga provides pre-structured lessons with given music which staff follow.• Key concepts and vocabulary have been established to enhance and optimise the vocabulary provided by Charanga. Language and vocabulary progression has been set that will be used universally across the school and embedded in all aspects of music.• This has been built upon by external specialist and key concepts (interrelated aspects of music) are known as phrases by children and regularly repeated and revised.• Percussion (both tuned and untuned) instruments are provided throughout the school, Year 4 have recorders and djembe and Year 5 are offered clarinet and guitar lessons. Year 6 are able to continue private music lessons if requested. .• Voice is covered in all year groups and additional vocal teaching is provided in singing assembly and choir.• CPD is provided by an external specialist. This improved the confidence of staff in their delivery and understanding of music.
Success Criteria:	<ul style="list-style-type: none">• All teaching staff have participated in Charanga-specific training and can confidently deliver the new curriculum.• The Charanga scheme is fully integrated into the school's music curriculum across all year groups• Observations and feedback from teachers show a noticeable increase in pupil enthusiasm and participation during music lessons.• Pupils demonstrate improved musical skills (performance, listening, composition) and a deeper understanding of musical concepts, evidenced by both formative and summative assessments.• Regular reviews and feedback sessions with staff indicate smooth delivery of the Charanga lessons, with any necessary adjustments being made in real-time.• All necessary technology and instruments are in place and effectively utilised in music lessons to support Charanga's digital resources.

	<ul style="list-style-type: none"> • Positive feedback is received from parents and the community through performances, newsletters, or other engagement activities, demonstrating the success of the new curriculum. • Singing assemblies incorporate history of music as well as referring periods of history in lessons to ensure children have an understanding of the History of Music.
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Objective	Action	Evidence and evaluation of impact (success criteria)	Those involved	Timescale
2.A Incorporate the Charanga scheme across all year groups	<ul style="list-style-type: none"> • Ensure all teaching staff complete training sessions to confidently deliver the Charanga scheme. • Pilot the Charanga scheme in select year groups for one term and gather feedback from staff and students for necessary adjustments before school-wide implementation. • Monitor student progress and teacher feedback, ensuring the scheme's effectiveness is continuously assessed and improved. 	<ul style="list-style-type: none"> • Monitoring demonstrates effective use of Charanga resources by teachers. • Assessment systems are strengthened and regularly updated during music lessons. • Pupil outcomes are improved as a result of adjustments and improvements to the curriculum. 	Subject lead All teaching staff	Trial and introduce in Autumn 2, review half termly following this.
2.B Provide necessary digital resources and musical instruments to facilitate effective use of the Charanga scheme in lessons.	<ul style="list-style-type: none"> • Conduct an inventory of existing digital resources and instruments. • Determine the specific digital tools and instruments needed for the Charanga scheme based on the scheme's requirements for each year group. 	<ul style="list-style-type: none"> • A comprehensive inventory of all current digital resources and musical instruments is completed. The list is clear, with each year group's needs accurately identified, ensuring that no gaps in resources are overlooked. 	Subject lead	

	<ul style="list-style-type: none"> Allocate musical instruments to the appropriate year groups and provide necessary CPD Regularly monitor resources and instruments are effectively used in lessons. 	<ul style="list-style-type: none"> Classroom observations show that teachers are making appropriate use of the allocated digital tools and instruments. 		
<p>2.C Increase student participation and enjoyment in music lessons by utilising Charanga's interactive and diverse music activities.</p>	<ul style="list-style-type: none"> Review the Charanga scheme to identify the most engaging and interactive activities that can be incorporated into lessons. Gather pupil feedback through pupil voice to understand their musical preferences, and tailor Charanga activities to align with those interests. Use pupil voice to identify what knowledge and skills pupils have retained. Organise opportunities for pupils to showcase their learning through performances, assemblies, or sharing their work online to build excitement and confidence in music lessons. 	<ul style="list-style-type: none"> Feedback from pupils is used to adjust lessons. Pupils report higher engagement and enjoyment. Pupil responses indicate that the majority can recall key knowledge and skills learned through Charanga activities. Pupil confidence and excitement in music lessons are visibly increased, as demonstrated by enthusiastic participation and positive feedback from both pupils and parents. 	<p>Subject lead</p> <p>All teaching staff</p> <p>SLT – assembly</p> <p>External music teaching staff – Peter Wilson, Tim Uffendell, LMT tutors, MFL tutors</p>	<p>Gather feedback termly.</p>
<p>2.E Develop a comprehensive and consistent assessment framework aligned with the Charanga scheme of work</p>	<ul style="list-style-type: none"> Identify the key musical skills and knowledge (e.g., performance, composition, listening) to assess at each year group level based on the Charanga curriculum. Develop clear, age-appropriate assessment criteria that align with the Charanga scheme's learning objectives for each year group. Implement the new assessment criteria in selected year groups for one term. 	<ul style="list-style-type: none"> Age-appropriate assessment criteria are created for each year group. Initial assessments reflect a clear understanding of pupils' progress in key musical skills. Necessary adjustments are made based on monitoring. 	<p>Music SL</p> <p>All Teaching staff</p>	<p>Assessment introduced end of Autumn 2 and implemented by Spring 1. Half termly reviews of effectiveness following this.</p>

	<ul style="list-style-type: none">• Provide CPD to teachers on how to use the new assessment framework.• Collect feedback and review the effectiveness of the assessment framework, making any necessary adjustments.			
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PRIORITY 3: Artsmark

Priority 3

To maintain and expand links with Artsmark Partners, providing students with diverse cultural opportunities, enriching their education, and securing Artsmark Platinum in 2025.

Current Situation:

This year, the school has been awarded Artsmark Platinum, which has been a target in the school's development plan for the past three years.

Feedback from the assessors stated:
'Stakeholders at Wistaston Academy are clearly committed to the arts, and understand their value in successfully engaging and inspiring young people. You recognise the important contribution of the arts to children's emotional well-being, confidence and resilience, and this has been an important aspect of your Artsmark journey... You have carefully considered cultural diversity within your arts curriculum so that it reflects and celebrates life in modern Britain, and reflects pupils' realities, and is deepening their social understanding. You have effectively utilised the arts to promote learning across the curriculum, and to increase children's knowledge and understanding of religious festivals, such as Diwali.'

In recognition of the school's work in the arts, Wistaston Academy was shortlisted for an award at the prestigious Northern Cultural Education Awards in the Innovation and Leadership in Education category. An Arts Council officer who visited the school to celebrate the annual 'Day to Create' event wrote, "It was incredible to see the provisions and opportunities that the school is providing for the students." As a result, the Arts Council has asked to create a case study on our Artsmark journey, stating that the school "has an incredibly rich offer that could provide inspiration and guidance to other Artsmark schools."

The school is in partnership with:

- Love Music Trust
- Music for Life
- Various local musicians

Performances:

External musicians are scheduled to come and perform for 'A day to create' as well as hold workshops for children.

	<p>Year 5 learn and perform as an ensemble with a scheduled school performance.</p> <p>The school has termly performances from different year groups, often with seasonal focus or a performance of a music related project The school choir is being reformed and have a performance booked for Christmas</p>
Success Criteria:	<ul style="list-style-type: none"> • Current Artsmark partnerships are maintained that specifically focus on music education. • A variety of cultural activities, including those from underrepresented musical traditions or world music genres, are integrated into the curriculum. • New partnerships with Artsmark-recognised organisations are established, offering pupils exposure to diverse musical genres and cultural experiences. • Pupil work and performance outcomes from these activities reflect deeper engagement with and appreciation for diverse music traditions. • The school will be well-positioned to secure Artsmark Platinum (in 2025) while providing students with enriching and diverse music experiences.

Objective	Action	Evidence and evaluation of impact (success criteria)	Those involved	Timescale
<p>3.A Continue collaborating with existing Artsmark partners and build new partnerships to broaden pupils' experiences and cultural understanding.</p>	<ul style="list-style-type: none"> • Schedule regular meetings with existing partners to plan collaborative music events, workshops, and projects for the school year. • Research potential new Artsmark partners who offer diverse cultural and musical opportunities, and initiate contact to explore possible collaborations. • Carry out pupil voice surveys after each event to assess how the collaborations have broadened students' cultural understanding and musical experiences. 	<ul style="list-style-type: none"> • Collaborative music events or workshops are planned and executed. Feedback shows these events have a positive impact on pupil outcomes. • Monitoring shows pupils report an increased understanding of diverse musical cultures. 	<p>Music SL</p> <p>External music specialists – Tim, LMT, SCC</p>	<p>Review termly.</p>

	<ul style="list-style-type: none"> • Use the school choir to perform in school and in local settings, in collaboration with other local musicians. 			
<p>3.B Incorporate a range of musical traditions, including underrepresented and global genres, into the music curriculum.</p>	<ul style="list-style-type: none"> • Revise the music curriculum to integrate selected global and underrepresented musical genres, ensuring a balanced representation across year groups. • Ensure there is a representation of diverse musical cultures in weekly singing assemblies. • Strengthen current practice in music teaching so that lessons highlight different musical traditions, including activities, listening exercises, and performance opportunities. 	<ul style="list-style-type: none"> • At least one song or musical piece from a diverse culture is included each term in singing assembly, with participation from pupils in leading or performing these pieces. • Music lessons incorporate activities, listening exercises, or performance opportunities that highlight different musical traditions 	<p>Music SL All teaching staff Fran Shaw – Singing assembly Peter Wilson – singing assembly.</p>	<p>Review termly in planning scrutiny.</p>
<p>3.C Document and showcase the impact of partnerships and cultural enrichment in music.</p>	<p>Keep a record of all partnership activities, including student outcomes, to support the school's journey toward Artsmark Platinum in 2025.</p>	<ul style="list-style-type: none"> • Documentation supports the statement of impact report, resulting in the school retaining Artsmark Platinum in 2025. 	<p>Music SL All teaching staff who participate in music enrichment.</p>	<p>Review and collate evidence termly.</p>